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Photo by Van der Weyde, Regent Street.

WILLIAM EMERSON,  
PRESIDENT OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

*Yours sincerely*  
W. Emerson

# JOURNAL

OF

## THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

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# JOURNAL

OF

## THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

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SESSION 1900-1901.

THE OPENING ADDRESS. Delivered by the President, Mr. WILLIAM EMERSON,  
at the First General Meeting, Monday, 5th November 1900.

COLLEAGUES, LADIES, AND GENTLEMEN,—

**O**N taking this Chair at our first Sessional Meeting of the twentieth century, the sixty-sixth in our annals as a Chartered Institution, I find it difficult to express in suitable terms my high appreciation of the honour of being again elected to the office of President. I can only say it shall be my most earnest endeavour to advance the interest, promote the welfare, and enhance the influence of the Royal Institute of British Architects, and to uphold the dignity of the profession.

Our Session which commenced last November and ended last July was the last of the nineteenth century, and I then thought it opportune to review the architectural work of the century, its present aspect, its shortcomings, its vitality, and to consider what signs there are of the development of a characteristic national architecture in the future. The twentieth century may be an epoch of extraordinary evolution. May it not be an epoch in the history of the Art of Architecture?

There are many signs of quickening vitality in the architectural world, pointing to a new development. Should this be the case, it is but natural to suppose that the influence of the Royal Institute of British Architects on the profession, and through its members on the general public, will be a most important factor. A hundred years ago there was no Institute of this kind in connection with architecture in the United Kingdom. We received our Charter sixty-four years ago, when there were only 182 members enrolled. We now number in the various classes of membership a total of 1,745. Besides this, in our seventeen Allied Societies in the Provinces and Colonies, we have over 850 architects in federation with us, making in the aggregate nearly 2,600 members. This speaks volumes for the extended and increasing influence of the Institute. If all these units imbued with a proper and unselfish interest in the cause of architecture are in the aggregate working with any enthusiasm at all—and this no one can doubt who knows what is going on in the profession—I think I cannot be wrong in prophesying a great advance in our art during the coming century.

It was comparatively easy to review in a measure the work of the past one hundred years. As to the future, there is a saying that it is unwise to prophesy—unless one

knows; but one may draw conclusions by analogy. Lord Macaulay said: "People have only retrograded in civilisation and prosperity from the influence of some violent and terrible calamities, such as those which ruined the Roman Empire or desolated Italy at the beginning of the sixteenth century. . . . The natural human tendency is towards improvement." This same principle is surely applicable to our modern architecture.

Trusting that no overwhelming calamity may occur to the detriment of our race and civilisation, and that, should reverses or bad times come, they will only tend to strengthen our moral, intellectual, and physical force, let us rely on the natural human tendency towards improvement, and cherish the hope that our future architecture may reach a perfection transcending all that has gone before. Surely this should be the case. We have knowledge of all the past; we have greater facilities for the acquirement of every branch of learning than any people ever had; science is at a higher level than in any former period: shall progress in the art of architecture alone be arrested? It is not possible. The vitality shown in our academies, schools of art, guilds of arts and crafts, and not least exemplified in the studies and works of the students in connection with the Royal Academy and the Royal Institute of British Architects, tends to prove the truth of this theory of progress.

Let us consider some few points of interest in connection with the architectural practice of the present time, as well as some subjects of importance that may influence our art during the twentieth century.

There can be no doubt that the most important question of the moment is the necessity for a better and more methodical system of education for our students in architecture than exists at present. The Institute can do little more than stimulate and assist such steps as may be taken in this direction. Its rôle is not that of a teaching society; its function is to foster and encourage the art of architecture, to guard the interests of the profession, and to examine and ascertain the qualifications of those wishing to be enrolled on the list of its members. England is lamentably deficient in adequate means of imparting the necessary grounding to the students who wish to turn their attention to this particular art.

The pupil, as a rule, picks up—as Mr. Arthur Cates has put it—his knowledge piecemeal, in a haphazard sort of way, in the office of a large practitioner, with but little attention from the one who really could teach him. This is almost unavoidable in the office of an architect in large practice. Then in order to pass the Institute examination the student crams with certain teachers. The cramming may have the result of passing him, but it leaves him still inadequately educated. Further, there is in all our schools too much concession to temporary or ephemeral fashions, notwithstanding many good examples of work done by our architects of this century in various defined sober and self-restrained styles. Men such as Burton, Wilkins, Barry, Scott, Cockerell, Soane, Pennethorne, Nash, Wyatt, Pugin, Elmes, Burges, knew the groundwork of their art thoroughly, and this knowledge was the cause of the purity, dignity, good proportions, and detail of their designs. There is much talk at times of Palladio, Michel Angelo, Brunelleschi, and other old masters; but I wonder how much the average architectural student really knows of any one of them?

More severe and systematic courses of tuition exist in France. Their devotion, however, is limited almost exclusively to Renaissance. Their work, often most correct, is somewhat wearisome. But their course of study is thorough. A close familiarity with the best of what has gone before in Classic, Gothic, and other styles should enable the architect who is gifted with some power and freedom of thought and expression to avoid the wearisomeness of the French modern architecture. And it may be remarked in passing that the faults in proportion and

detail, and the incongruities often found in our English work, might be avoided in like manner. The new Byzantine Cathedral of Marseilles shows the thoroughness of French methods of study. It is correct and imposing, but somewhat dull. Surely a little more freedom, a little more originality of thought, would have saved it from this charge of dulness without impairing its purity or dignity.

In France the centre of this thorough study of architecture, where each student gets properly grounded in first principles, is the Ecole Nationale des Beaux-Arts. And this is a Government establishment.

In Italy the central school is the Academy of St. Luke, also under Government.

In Germany there are a number of excellent training schools for architects, all under Government control.

In the universities, colleges, and technical institutes of America there are some half-dozen or more first-class training departments in architecture, which have now reached such efficiency that their students are ceasing to go to France for purposes of study. And the best American architects are often university graduates to begin with. All these countries have felt that the interests of the community and the State demand the efficient education of the student of architecture.

In England at present there are no Government schools of architecture worthy of the name, or any individual endowments that would render a successful organisation possible. It is true there have been certain schools of architecture attached to the schools of art, as at South Kensington; but in these the grounding in first principles has been on somewhat unsystematic and desultory lines, and the teaching of architecture is altogether subservient to the classes for painting and sculpture. The methods at the Royal Academy School appear to be similarly wanting in systematic grounding. A new school, under the Board of Education, forming part of the Royal College of Art, has been inaugurated at South Kensington, and a reorganisation of the schools of art generally is in progress; but this new school is, apparently, to be of limited scope, and designed mainly for the training of art teachers; and though students of architecture will be received, it will be chiefly to learn drawing and the artistic side of architecture. It will, therefore, be a hard task for the new teaching authorities to make it a complete and systematic school of architecture from the foundation to the finish. However, until it starts work, it is premature to say what it may become or to discuss its efficiency.

Our universities seem to ignore architecture—the only bodies who touch the subject at all being University College and King's College, London, and Victoria University in the North.

It had been hoped that the authorities, in the reconstruction of the London University, would have taken some steps for the representation of architecture; but, notwithstanding that their attention had been particularly drawn to the desirability of this, and that a sister art and sister sciences are duly represented on the Senate, architecture remains unrecognised, and can only now be admitted by Act of Parliament. Apparently this is because there are really no properly constituted or efficient schools of architecture in the country, or none worthy of university recognition. However, Mr. Bailey Saunders, the Secretary to the London University Commission, in his letter to the *Times*, informs us "that amongst certain Boards enumerated in the regulations a Board of Fine Art, including architecture, is to be appointed, and that there is nothing to prevent the future Senate recognising architecture as a branch of science." Let us hope it may also be recognised as a Fine Art. If at any time the Senate of the London University does see its way to offer the opportunity of conducting examinations of a professional character jointly with this Institute, we shall not, I imagine, be slow to avail ourselves of it.

All this points to the immediate need of some efficient training school for architects, providing thorough grounding and systematic education.

Our junior society, the Architectural Association, has done much to further this object. If it extends its work in the direction suggested by the President a short time back, and becomes really a teaching body, a properly constituted, systematic and efficient school of architecture such as the universities will recognise, the thanks of the whole profession will be due to it, and an advance of unparalleled significance will have been made in our architectural education. But this is a matter of large and grave importance, and will require the deepest and most serious consideration if it is to be initiated at all; and to have any chance of success it must be no dilettante effort, but must be started on a proper basis, with the most competent professors in all the branches necessary for the complete educational equipment of the architect. An enterprise of this magnitude, undertaken in such a spirit, would be a fitting inauguration of the dawn of the twentieth century.

Should it become a reality, I cannot but think that the sympathy of the Institute with such a movement would prompt us to assist in every way commensurate with the means in our power. It might then be advisable, and even possible, to concentrate the energies of the Royal Institute of British Architects, the Architectural Association, and the Architectural Museum in one comprehensive scheme housed under one roof as the architectural centre of the United Kingdom, and indeed of Greater Britain.

But such a scheme would involve great expenditure, and architects, as a rule, do not become wealthy men. Still there are a few amongst our leaders to whose generosity I should suppose such a scheme would appeal. And surely there are also some public-spirited persons outside our profession who, appreciating the vital necessity for a better system of education amongst architects, and the value of good architecture in the history of a great empire, might, if properly approached, be inclined to assist munificently in the carrying-out of such an object.

The oft-repeated cry against the *formal* teaching of any art seems to have died of late, and we hear less of the triumphs of unaided genius. It is perhaps only in novels that the Phoenix of painting and sculpture takes his erratic flight, exhibiting at the Royal Academy with no previous tuition, and earning a princely income immediately after the appearance of his first picture. We must admit that in architecture, as in the sister arts, the "flash of genius" is necessary to give impulsion to the work of the architect, but every genius is the better for sound teaching. As William Allingham has said:

"Books, gowns, degrees will leave a fool a fool,  
But wit is best when wit has been to school."

In connection with education we have in the collection of casts that forms the Architectural Museum a most potent instrument ready-made to our hands. This series was gathered together about thirty or forty years ago, when Gothic was most in vogue, and the examples are mainly in that style. The Museum building itself is in need of repair, the collection wants rearranging, and additions of good examples of Cinque-cento, Spanish, and other styles of art, in which sculpture and plaster decoration play a leading part. If this Museum, expanded in scope, were made part of the school suggested by the Architectural Association, and were organised in connection with the Institute, it would be worth considering whether to its copies of architectural sculpture and details an addition should be made of a technical collection. It might then show samples of building materials—without being a trade museum or an advertisement of building appliances and inventions, but a museum wherein the student or architect could learn the properties and uses of the raw

materials of his art. It is true we already have the Geological Museum; but the specimens of building-stone, for example, shown therein give no information on the points in which the architect is interested, such as constituent parts, weathering capacities, crushing weights, specific gravities, supply sources, prices, the uses to which it has already been put. This project would be easy were the Institute in possession of more commodious premises. We had a faint hope of obtaining the use of Burlington House, lately vacated by the London University, but unfortunately it is to be taken up for Government offices.

A second very important question is that of the present status of the architect. Any person, however unfitted to practise the art of architecture, or even that of building with no pretence of architecture at all, can put a plate on his door and dub himself "architect." This is an absurdity, and as much a danger to the lives and pockets of the community as the quack practising in medicine. With a view to remedying this state of affairs it has been suggested that some form of registration by Act of Parliament of architects now carrying on business (and hereafter those who have passed an examination) should be adopted. But as this would not prevent quantity surveyors, engineers, land agents, house agents, builders, and others undertaking the duties of architects, and obviously for many years would introduce to the public a host of absolutely unqualified men, as specially licensed by Act of Parliament to perform duties not only involving the security of the life and property of the subject, but the reputation in future years of the cultivated and artistic sense of this great Empire, I need scarcely remind you that the Institute has hitherto strenuously opposed such a measure.

As an instance of an unauthorised and meaningless use of the word "registered" I saw a short time ago in a provincial town a name on a door-plate, with the words "Registered Architect" attached. On inquiring what this signified, I learned that he was a registered member of some architectural society—not the Royal Institute. No doubt the unthinking public might attach some value to this title, implying some superior qualifications for practice as an architect. It would also be likely to exercise a prejudicial effect on those who declined to attach to their names such a meaningless word. That the public should be safeguarded in some way in regard to the practice of architecture by unqualified persons is becoming daily more apparent.

The status of medical men in every branch of their profession is gauged by the qualifying examinations they have passed and the registerable diplomas granted them by the various legally qualified universities or medical corporations. Though the registration of these diplomas is not compulsory, any man having obtained a qualification in medicine or surgery is allowed to practise according to his qualifications, whereas an unregistered medical man cannot hold an appointment in any public or Government institution, his certificates are not valid, nor can he recover any charge in a court of law. This is for safeguarding in a measure the lives of the community from unqualified practitioners in medicine and surgery.

As to solicitors, their qualifications are fixed by the Solicitors Acts, and any person who attempts to practise as a solicitor without those qualifications is amenable to the criminal law. A qualified solicitor must (a) have duly served as clerk under a binding contract for a period fixed by law under a practising solicitor; (b) have passed the proper examinations; (c) have been duly admitted and enrolled; (d) possess a proper annual certificate (on which a considerable stamp duty is charged) enabling him to practise for the current year. His fees are regulated by law, and can be taxed by duly appointed officials. This is to safeguard in a measure the interests and property of the community from the action of unqualified men who might otherwise practise as lawyers.

But at present there is no safeguard to the lives and pockets of the community from the



actions of unqualified persons practising as architects. A revival of the ancient guild system seems to be a strongly marked modern tendency, nor can there be any doubt of its protective value to all professions, since enrolment in a recognised society practically amounts to registration. Thus accountants are not, I believe, bound by Act of Parliament to register; indeed, I suppose anyone may practise as an accountant; but no one can use the title "Chartered Accountant" unless he belongs to the Institute of Chartered Accountants and has passed an examination.

The value of the title "Chartered Accountant" is due to the fact that the examination is very severe, and considerable knowledge of law is required. In order therefore to improve the status of members of an established corporate body like ours in the eyes of the public, the examination for membership should also be severe, and comprise not only construction and architecture, but legal and other subjects necessary to fit a man for his profession.

The Incorporated Law Society commenced its existence in a very similar way to the Royal Institute of British Architects. After a time it began to impose the passing of examinations as a condition of membership. Later, the registration of solicitors was made compulsory. Still later they acquired the entire control of examinations, the custody of the Roll of Solicitors, the registration of articles of clerkship, the power of admission and readmission of solicitors, the renewal of their certificates, and other powers.

To follow on somewhat similar lines should be our policy; and whatever steps towards the legalisation and control of the practice of architecture may in the future be considered desirable, this Institute should be prepared to initiate any movement which might be likely to best serve the public interest and place the profession of architecture in the high position to which it is entitled.

Whenever we can obtain for this Royal Institute such legal recognition, with extended powers for regulating the qualifications of persons desirous of becoming architects, the admission to membership would become practically admission to the architectural profession. It would be a guarantee of efficiency, through the fact of having passed examinations held either by the Royal Institute of British Architects or by universities or other qualified examining bodies in conjunction with the Institute. The professional status of an architect would then attain a position commensurate with the dignity of the vocation.

It may be as well to remind you that Her Majesty's Government, the Government of India, and corporate bodies both in London and the provinces, have recognised the standing and influence of the Institute on many occasions, and have frequently sought our advice and assistance for the public benefit. Surely, then, there is good reason to hope that in the near future any well-considered scheme emanating from us for giving a legal status to any qualified practising architect would receive the favourable consideration of the Government. Many details would have to be carefully considered before submitting to Parliament any measure for making this Institute the controlling body of the architectural profession, and I think that this question should receive the serious attention of the Council early in the century.

There is a third matter, in relation to architects and the practice of architecture, to which I must refer, and that is public competition. This was a burning question when I was a pupil, is a burning question now, and will, I fear, continue to vex the souls of future architects. I cannot help expressing the opinion, based on years of experience, that whether looked at from the point of view of the client who desires to obtain a good building, or of the architect who wishes to do himself justice, or of the general public interested in fine architecture—architectural competitions are a failure. In most cases better designs, or designs more suited

to special requirements, would result if architect and client were in constant consultation from start to finish, than if the former was working from printed instructions only.

For years past correspondence in the professional journals has shown the keen sense of dissatisfaction caused by competitions. A strong evidence of this is the recent raising of the question whether an assessor should adjudge higher value to the plan or to the elevation of competitive designs. It frequently happens that the competing architect, unable to consult his client, elects either to depart from the prescribed conditions of accommodation for the sake of his elevation, or to fulfil the plan conditions to the detriment of his design; in each case placing the judge in a most difficult position, and possibly causing discontent to both competitors and the promoters of the competition.

In making these remarks I have no wish to decry the work of many of those eminent architects who have earned their reputations by competition. In my own case the commission for the largest building I am responsible for—the Allahabad University for the Government of India—was obtained in competition. But I am bound to say it was practically re-designed, in consultation with the authorities concerned, after the competition had been decided in my favour.

I have lately been arbitrator in a case where one point in dispute was that the architect, after gaining a competition, had practically to replan the whole building to suit requirements of authorities who ought to have been consulted at the beginning, for which replanning he claimed payment; and I know of a number of similar instances. It would be easy to compile a long list of both public and private cases in which the results from this cause have been disappointing and in some instances disastrous. The selection of a capable architect, and placing him in direct *rapproch* with his employers from the beginning, would save an enormous waste of time, money, and energy. And it is significant that in recent Government buildings the principle of competition has been virtually abandoned.

It is said, however, that it gives the young man a chance. That may be so; but in architecture, as in every other profession, the man of energy and ability will come to the front, competition or no competition. The work a man has done is as good a criterion of his powers as any fresh design he may produce in competition, and it becomes simply a cruel waste of time and money to force him continually to compete.

In a merely economic sense the waste of money and energy in this strife is absurd and monstrous. In six competitions I could name, the total sum to be expended was £400,000, and there was an aggregate of 320 competitors. Say that each one spent at least £60—which in most instances is less than the actual sum—on the preparation of the plans, the total cost to the architectural profession in competing for these six works would have been £19,000, and that for a net profit to be divided amongst the six successful architects of only £12,000, assuming that about 2 per cent. on the total amount involved would be the cost to the architects of carrying out the works.

Is it not a monstrous injustice that we should be compelled to waste so much money, energy, and brain power, in order to obtain an honest livelihood? No tradesmen even would submit to such injustice. But architects themselves are greatly to blame in this matter. We have not sufficient *esprit de corps*. Too many of us are ready to enter into competition where the terms are manifestly unfair on the bare chance of obtaining the work. Private competitions are on a different footing, where each competitor is paid a fair sum for his design.

This Institute has done much to help in getting competitions started and carried out on fair or approximately fair lines, but it rests with individual members to show some self-respect and dignity in declining to compete unless the terms are fair, and the competitor placed first by the assessor be employed to carry out the work.

However much the Institute has done, I am confident the Council would be only too pleased to do more. There have been some suggestions made in a recent discussion, in one of the architectural papers, which are scarcely practicable. Our Competitions Committee, or Council, can only take action when a competition is announced, or an assessor is asked for; and then only by suggestion, for we cannot dictate. More often than not we are asked to appoint an assessor after the conditions have been decided upon and issued by the promoters, or the designs have been actually submitted.

I think matters might be helped somewhat if allied societies also appointed small standing competition committees, whose business it would be, on hearing of contemplated competitions, immediately to open communication with the promoters, and point out to them the views of the Institute, and our suggestions as to conditions. This course might prevent in many instances the conditions being issued before an assessor was appointed, and so save much trouble.

A properly appointed assessor affords a better guarantee for careful examination of designs than the haphazard system which used to prevail; but I think architects should refuse to compete unless the conditions are just, and have been drawn up by the assessor. With regard to suggestions made as to the method of appointing an assessor, I can only express my opinion that a body of men, however able the individuals composing it may be, is not the best instrument for selecting a person for any particular appointment. A responsible person who has the opportunity of consultation with reliable colleagues has a much better chance of making a fitting selection. But when all is said and done, an assessor cannot always be relied upon as infallible, any more than in legal matters a judge's verdict may not sometimes require reversing.

There is one other matter I may mention in connection with our professional practice. After negotiations lasting I am afraid to say how many years, at last a definite form of Building Contract has been agreed upon between our Council and the Institute of Builders, and now only needs the approval of our general body at a business meeting. This will shortly be laid before you, and, gentlemen, I think this is a most important point, and one that will save endless difficulties between architects and their clients and contractors in the future.

So much for matters in connection with the professional practice side of architecture. Now let me glance at one or two subjects that may become important factors in the architecture of the next century.

First of all comes the question of the art of architecture as distinguished from mere building. I have already mentioned the debate as to whether in a competition the assessor should regard more the plan, or the artistic qualities of the elevation and design. It has been suggested by an eminent Royal Academician that theory should be subservient to practice, and that the elevation is the growth from the plan—the plan first, the elevation after—a principle, he considers, too often neglected. I cannot think that any hard and fast principle can be laid down.

There is a sense in which it is true that the elevation should grow from the plan, but in practice I think an accomplished architect considers both together. Our art is largely a matter of co-ordination, compromise, and compensation; one gives up a trifling advantage of plan to obtain a better artistic effect, or one foregoes a point of effect in design for the advantage of the plan.

Architecture is neither planning nor making fine elevation, but a combination of the two—and of much more besides. For there is a subtle and not easily defined quality to be found



in all good architecture, one not always included in convenience of plan or propriety of design, which the world has agreed to call "*Art*." Tolstoy says, "Art is a human activity transmitting feelings," and the stronger the "infection" the better the art. The test of its greatness is not only whether it infects with the artist's feelings those who may be prepossessed in its favour by special education or fashion, but whether it is capable of influencing the unbiassed judgment of the world at large in different countries and times. The late Lord Leighton also evidently felt this to be the meaning of the word "art," for in one of his lectures he said: "Art is based on the desire to express and the power to kindle in others emotion active in the artist, latent in those to whom he addresses himself." The quality of this transmitted feeling is of infinite importance. If the work is virile and noble, it elevates the soul; if it is puerile or vicious, it debases it. Certain triumphs of our art—the Parthenon, the Pantheon, the Taj Mahal, the cathedrals of Chartres, Rouen, and others, and some of the best examples of the Cinque-cento period—well-known works, still freshly transmit the feelings of their creators, and in Tolstoy's phrase unmistakably "infect" the beholder with their sentiments.

It is our misfortune just now to have urged upon us comparatively trivial and local views of this great subject. We have had this century a Classic revival, which would take a temple portico as a model and plant it on to a domestic palace as fitting rural architecture. However charming this may appear in a distant view of a large landscape, as at Prior Park at Bath, nothing could be more incongruous with domestic English life or with the severity of the weather in this uncertain climate. This class of work did not "infect" more than a portion of the community predisposed in its favour.

We have had enthusiasm for mediæval art reproducing for modern requirements and worship fourteenth-century churches, complete in all their parts—or introducing ecclesiastical details and construction into modern domestic work, regardless of the difference in times, politics, social life or thoughts, and of the eternal fitness of things. This class of work did not "infect" more than a portion of the community who were educated to appreciate the influence. We have had those who said that, in the absence of sculpture, architecture is non-existent, being then simply building. We have had others who affirmed that as "good wine needs no bush," so good architecture needs no sculpture. The revulsion of feeling caused by the extremes of the Gothicists is now producing a school who think the finest architecture consists of plain Georgian windows and a good cornice—a nice simple style in which the minimum of detail labour may answer for the maximum of building. This school cannot look at Gothic without exasperation, as years ago the Gothic admirers could not regard Classic; but it has been noted before this that differences in points of taste often produce greater exasperation than differences in points of science.

With few exceptional instances, every one of these schools fails in greatness as the best of old work did not fail—according to either of the above definitions of art. What is it that is wanting? Was the perceptive faculty missing in the designers—or the large and cultivated mind, the breadth of view and artistic inspiration which lead the genuine artist to interpret in his work the wants and feelings of all times and peoples, or did they aim to satisfy only the ephemeral fashion of the moment? If so, this means that more thoughtful education, culture, and travel are required for expansion.

It is a matter for serious regret that the East, and especially India, the cradle land of much that we most prize in Europe, is so entirely neglected by our students and professors. Indian architecture has a whole world of instructive examples of grandeur of proportion, picturesque grouping, perfect planning, and beautiful detail, besides an indescribable, nameless poetry nowhere else to be found.

I do not suggest that we should copy Oriental architecture any more than that we should

copy Greek or Egyptian work, but that it should be seen and studied as an educational process, as well as for its own sake, and the more especially as Great Britain is now not only a European but an Asiatic power.

In these days men are apt to restrict and stint their studies and tastes, as trees are stunted by Japanese gardeners, until their own peculiar little school or period of architecture stands to them for the whole circle of art, a course that is as narrowing and prejudicial to progress in art as it would be in the field of science.

I only say that notwithstanding the wealth of art to be found in Italy, Greece, and elsewhere in Europe there is, nevertheless, much to be learned further east. Surely it is the want of real educational grounding in properly constituted schools, and of larger travel and wider study, that causes us to find so much that is disappointing in our modern work.

Her Majesty's Government of India has done many things in the interests of Indian art and archaeology of less promise and profit than would be the establishment of travelling studentships in India; while to the patriotic and wealthy in this country the idea may well be commended, for there can be no doubt there is as much to be learned in the East as in the West.

As to the next century, among its many problems it seems likely that some revision of our present methods of church planning may result from the needs of great congregations in our cities and large towns. It is not Dissent alone that now commands large crowds and requires expanded tabernacles. The Mother Church also needs grand areas for worship where all can see and hear.

Perhaps in the near future it may be thought advisable to consider the plans of such buildings as the ancient Basilicas, the early Church of Santa Sophia at Constantinople, the Pantheon at Rome, the grand Oriental mosques, and the Church of Santa Maria del Fiore at Florence, with a view to avoid the blocking of the central portions of our large churches or cathedrals, after the mediæval manner so detrimental to congregational worship. We may then possibly find a way to bring the altars forward instead of placing them some hundreds of feet away from the nearest part of the congregation. Something may then be arrived at larger, broader, simpler, grander, and more suited to an enormous, earnest, devotional congregation intent on taking part in the service of worship, than in an arrangement whereby they are crowded out of sight by the narrowness of the nave and the massiveness of the piers. I can conceive that such a building might be a glory to the century, not necessarily of cold, classic details, or of Oriental feeling, or of severe Gothic, but nervous with the life and aspirations of modern times and beautiful in proportion and detail and in sculptured lessons.

Also as to our streets, we have the problems of open spaces, public buildings, institutions, hospitals, asylums, schools, houses for the poor, and blocks of self-contained dwellings for the middle classes. There is much to be done, notwithstanding the strides that have been made in the arrangements of all these during the last fifty years. London is being fast rebuilt—certainly in the central part. I would ask on what principle is this rebuilding being done? Is more forethought being expended than in former centuries? Is the laying-out of new streets on large enough lines to free the constriction of the ever increasing traffic, to admit of abundance of light and air to the overcrowded areas, and to obtain Heaven's blessing of green leaves and trees in our main thoroughfares? Is any shelter from rain and snow thought of for pedestrians? Are our open spaces, bridges, and approaches to be properly designed and laid out by our most capable men, or left to the chance ideas of the subordinates of our county councils and other authorities? The time must come in the next century when

the rebuilding of London for its enormously increasing population—increasing, I believe, at the rate of some 50,000 annually—must be proceeded with in real earnest, not merely in the childish way of pulling down at intervals a few squalid neighbourhoods and running new streets on chance lines through the clearing, as being the cheapest method of making a small improvement, and on designs obtained by ill-considered methods, with no definite intention of carrying them out. Is new London to be allowed to grow up with as little apparent design as a vegetable—controlled by a thousand influences, some hidden, some vainly directed? Or is it to be on an imperial, necessary, convenient, healthful, and tasteful plan, properly thought out and laid down beforehand by competent hands, and rebuilt under a wise control? If the latter, it is time energetic steps were taken to arrange for it, and the best architects and engineers asked to collaborate in the matter. Our main thoroughfares, narrow and choked with traffic, dangerous to life and limb, wanting in light and air, are gradually being reconstructed on almost the old lines, subject only to the improvements in construction, and to regulations as to heights insisted on by the London Building Act. They are unhealthy by overcrowding; the wood paving alone, through insufficient cleansing of the dust impregnated with impurities, is causing new diseases of eyes and throat.

One cannot but feel that a step in advance has been made by the fact of the London County Council becoming alive to the importance of obtaining thought-out schemes and designs for future improvements, though only in part before rebuilding is commenced.

The Strand to Holborn scheme is clearly a movement in the right direction, recognising as it does a general principle, however ill advised the County Council may have been in the particular method of applying it; for we cannot but regard as unfair their conditions to the architects, and the nature of an arrangement unsatisfactory by which, even when designs may be settled on, there is no guarantee or certainty that they will be carried out.

But if in the rebuilding of London our authorities are wise, at an early date in the new century plans should be prepared, showing future lines of building and increased width of thoroughfares; and all future building operations, private or public, should be controlled within these lines, no matter at what cost. The streets should be wide, our main thoroughfares sufficient to allow of trees, like the Unter den Linden or the Paris Boulevards, and arranged to harmonise with beautiful buildings. The roads should have efficient means of copious flushing and cleansing with water.

It is worth considering whether shops should have arcades over the footpaths, for the protection of pedestrians from rain, snow, and sun. There are objections on the ground of police supervision and light, but they are by no means insuperable, while undoubtedly the arcade gives the architect his only chance of making a shop front constructively reasonable. At present huge façades of stone or terra-cotta and brick appear to be slung in air over a yawning abyss of plate-glass. Of course everyone knows they rest on iron girders and columns, but a well designed arcade would give a sense of safety and constructive propriety and still might admit sufficient light to the shops.

There should be subways everywhere, as exist now under a great part of the streets of Paris. These would contain the sewers and drains, water and gas pipes, wires for electric lighting, and telegraphs and telephones, hydraulic power pipes, and possibly mains for a public supply of steam for heating and ventilating, cooking and driving machinery—thus avoiding the present and ever recurring nuisance of the breaking-up of the roads.

Our public buildings, institutions, middle-class blocks of self-contained houses, and dwellings for the poor should have their surroundings clearer and their sites arranged for free admission of light and air in abundance, and the ground area not overcrowded by inmates. The spaciousness would also permit the architecture to be seen, and would be an incentive to

higher class design, which, as well as the laying-out of the streets, should be under official control.

The problem of the housing of the poor should be so solved as to raise the working classes to a higher physical and moral level, and assist in redeeming them not only from the worst evils of poverty and misery but from evil surroundings and wickedness.

Sir Thomas More said, "All men, even the vicious themselves, know that wickedness leads to misery, but many even amongst good men have yet to learn that misery is almost as often the cause of wickedness." It will become in the next century a part of the highest duties of architects to see to this. They must render the dwellings of the poor not only comfortable and sanitary but beautiful, so as to educate and raise their tastes.

The movement to this end, based on the awakening conscience of the upper and middle classes, as well as on the urgent practical necessities of growing London, is at present only in its infancy. With the happily constant growth of human sympathy it must become one of the most poignantly interesting as well as one of the most important problems of the age, one which the most accomplished architects need not feel to be beneath their notice, and which indeed they should be called upon to assist in solving. We all know of examples of even almshouses, picturesque, beautiful, and dignified, designed by some of the greatest men.

There have been powerful rulers in the world's history who have dared not only to rebuild cities, but to decree their removal when necessity demanded. Amber, the ancient capital of Rajpootana, was deserted, and the town of Jeypore erected to take its place, by the order of its ruler, Jey Singh. Toghluabad, near Delhi, is a similar example. Turin has been rebuilt during this century, though on the uninteresting mechanical gridiron system which the Americans also have adopted in laying out their new towns.

The rebuilding of a city is a rare opportunity, and should be well and artistically done. John Wood, of Bath, and his son had this rare chance, and they took advantage of it in a splendid manner. Sir Christopher Wren prepared sketch plans for rebuilding London after the Great Fire, but had no opportunity of carrying out his ideas. Now London is unique in the fact that, notwithstanding its wonderful and continuous growth through many centuries, its centre, the City, has always been fixed. In any future reconstruction this centre must be the starting-point; the main arteries for traffic must be arranged to radiate from this centre to the surrounding suburbs.

But this is not all. We have heard at our Congress last session of the necessity for collaboration between the architect and sculptor and painter; that is to say, closer union of all the arts is needed in the master art of architecture.

Painting *may* have more scope in the architecture of the future, in the way of internal decoration, than during the past century, and there are many signs of this coming to pass.

But sculpture *must* have much to do with the design of the external architecture and rearrangement of new London if it is to be worthy of this great empire. The question of the right manner of its introduction in detail I do not propose to open. I am not addressing pupils. I am simply stating my conviction that we may look forward to a far more intimate union between sculptured work and constructive forms than we see at present. Yet most of us have observed recently in the productions of some of our younger sculptors strong appreciation of the decorative capabilities of their art, and one could mention men to whom might be confided the carrying out of even a constructive piece of decoration with the certainty that it would be wrought in harmony with its architectural environments. This Harmony is not always effected. Nothing can be more wasteful and absurd than to finish sculpture placed at a great height above the eye to the extent that the figures on the top

of Milan Cathedral are finished. Or again, I cannot think it happy to place sprawling meaningless figures on the sides of window pediments, like some I noticed the other day—out of scale, coarse, and so large in comparison with the pediments that they looked scarcely capable of sustaining their weight; or, on the other hand, to place in similar positions rows of nude children, repeated *ad nauseam*, is a costly, meaningless, and futile decoration. Nor can I think yards of repeated terra-cotta ornamentation excellent. But much depends on the manner of the introduction of such embellishments. Sculpture in connection with architecture should not be the first object to attract the eye, but should take its place as part of the general scheme, adding to and not upsetting the general harmony, helping the architecture to tell its tale.

Sculpture is the natural complement of architecture, often indeed as integral a part of it as the blossom is of the tree, crowning it with beauty, and manifesting in clear and unmistakable terms its object and purpose. At first carver and mason were one; later on, as skill increased and finer materials came into use, the sculptor became, as art critics say, "emancipated from bondage," and had no further need for the ladder by which he had climbed. So now it is laid down on high authority that "the insulated statue is the highest and truest production of the sculptor's art." It is difficult to upset dogmas.

But the doctrine is more literary and popular than sound. Not that I would grudge sculpture any place that may be claimed for such work as independent art. Yet as to which are the triumphs of art in sculpture I believe the sculptors would be unanimous in their verdict for those by Pheidias on the Parthenon. We now see these technically perfect works as "insulated" statues or groups in our galleries. But they were much more than marvels of the skill of an independent sculptor. They were part of an architectural composition to which they gave a nobly decorative effect, while they were fraught with a significance which few of us can now adequately appreciate, expressing the attributes of the Virgin protectress of the city, whose image in ivory and gold was enshrined within the temple.

The sculptors of the middle ages, no mean artists, seldom attempted the "insulated" statue. At a later date Donatello produced statues independent in themselves, and not "mere adjuncts" of architecture. Now at Florence one may see the original of this clever artist's St. George as an "insulated" statue in the Bargello, but there is a copy in a niche of the church wall from which the original was removed (for better preservation), and I think I prefer the work as a "mere adjunct." Also I would prefer the same artist's beautiful singing boys relief in the place for which it was originally designed, though it may now be seen in most galleries as an independent work.

The critics who uphold this doctrine of insulation, as we may call it, doubtless think of the matchless single figures of Greek workmanship, of which copies and a few originals are seen usually in a fragmentary state. But they probably forget that the majority of these works, including even the magnificent Venus of Milo, now standing in solitary grandeur in the Louvre, were originally part of an architectural composition. I cannot help feeling that sculpture divorced from architecture loses greatly in value, character, style, and teaching. Not only is the charm of work wrought in harmony with architectural surroundings lost, and any teaching of a definite age missing, but its composition suffers from the absence of the confining lines which enhance its value.

With freedom and detachment more elaborate detail is possible. The work ceases to be sculptural, while the artist often lapses into that kind of naturalistic imitation which, carried to the bitter end, is seen at Madame Tussaud's.

There is a great gulf between the portrait statues and busts of Rome, conceived and executed in a style which was then a vital force, set in congenial architectural surroundings,



and our forlorn and sparsely sprinkled public effigies. If an estimate were framed of the cost of these latter I feel persuaded that half the sum spent on irregularly spotting our public places with insulated statues (which are never even washed) would have sufficed to cover the greater part of our public buildings, now blank and inexpressive, with fitting sculptured adornments, significant in meaning and beautiful in effect.

A building is of itself an historical monument, upon which, more fitly than by any insulated work, the varied aims, achievements, interests, and story of the time can be permanently inscribed. I do not mean to say we should have no independent statues at all, but rather that when we do have them, even in our public places and gardens, and on our bridges, they should form part of a properly considered architectonic scheme.

But there must be in our future progress not only collaboration with the arts in sculpture and painting, but also with science in engineering.

The opportunities afforded of constructing vast enclosures, bridges, roofs, &c., by means of iron and steel were impossible in former times with only the older materials. In such works the science of the engineer must necessarily be predominant; but there is no reason, if engineers and architects would work amicably together, why this class of building should not be grand and beautiful.

If architecture neglects scientific construction in other materials than brick and stone, it is not properly fulfilling its mission. On the other hand iron and steel could certainly be used without the meagreness or aridity of effect to which we are unhappily so much accustomed. It certainly is not impossible to make a beautiful iron bridge or roof. I occasionally go to a small railway station, not very far from London, where the ironwork always "infects" me with a pleasurable feeling. The forms and details are beautiful without too great extravagance or waste of material by unnecessary weight. But instances of this sort are rare; and no doubt, as a material, iron or steel has many drawbacks in an æsthetic sense.

But anyhow, this is a subject to which our rising generation of architects should turn their earnest attention, if progress is to be made in many of the great structures of the time; and I reiterate they should work in collaboration with engineers as well as sculptors and painters.

I have now, Gentlemen of the Institute, ventured to direct your attention to a few of the subjects that appear to me to call for our consideration, and in some cases for our united action, if there is to be material progress in our art during the next century.

The growth of our Institute and similar bodies, and the *status* of our profession; the necessity for the establishment of a broader, more systematic, and comprehensive scheme of education in architecture; the unsatisfactory nature of the competitive system; the expansion and concentration of the energies of this Institute in connection with the Architectural Association and the Architectural Museum; the cultivation of a more effective and intimate sympathy between the architect, the sculptor, and the engineer; and some of the problems and opportunities presented in the rebuilding of London, have been glanced at, with, I feel, somewhat diffuse references to other cognate subjects.

But one cannot expect that a large body will in all these matters see eye to eye with one who, though occupying this chair, is but an individual. I have, however, at least expressed some of my most earnest personal convictions, and as such I commend them to your consideration.

The interests of the profession are not altogether in the hands of the Royal Institute of British Architects, for, unfortunately, there are architects who are not members.

But if influence is to be brought to bear on the many important problems in connection with our art in the near future, arising out of the development of the country and this great

city, the heart of the British Empire, it must be by unselfish co-operation. If our Institute is to be a power in influencing public opinion, and the education, efficiency, and honourable conduct of the profession, a right feeling of *esprit de corps* should animate all our architects in an endeavour to increase its authority as their representative. With this object in view I conclude by appealing to those who, having the necessary qualifications, have not yet joined us to do so, that all our forces may unite in the work we are endeavouring to carry out in the interests of the public, the profession at large, and the noble art of architecture.

#### VOTE OF THANKS TO THE PRESIDENT.

MR. ALFRED WATERHOUSE, R.A., LL.D.,  
*Past President, Royal Gold Medallist*, said :

I have been asked to propose a vote of thanks to our President for the Address we have just listened to. I comply with great pleasure. In our President we find we have a strong individuality—one who knows how to impart dignity to his position as head of this Institute. He showed this while presiding over the late Architectural Congress. He shows it again in this evening's Address.

Mr. Emerson's remarks on the progress of architecture and on the development of the Institute are most interesting, but must not detain us. I think we must all heartily appreciate what he says on architectural education, as also on the "Registered Architect." We do not seem ripe for such a personage as the latter at present. Though the future may have him in store for us, there will always, I expect, be considerable difficulty in putting the official stamp on a man's excellence as an artist, however comparatively easy it may be to gauge his qualifications as a man of business and of science.

Nor can we withhold our cordial assent to what the President has to say on the subject of competitions. They afford fine opportunities for the energetic young man; but at what a cost! The illustration our President gives us seems to work out almost more disastrously than I understand him to imply. For if 320 competitors spend £60 apiece in preparing their designs for buildings which are to cost in the aggregate £400,000 there would be nothing left of the 5 per cent. to pay the profession for carrying out these six important works.

We know that architects are actuated not by the love of gain but by their enthusiasm for their art. Yet even architects must live, and it is to be regretted that their enthusiasm should so often be taken advantage of. Probably a report from the Competitions Committee giving particulars of the competitions of the year, and in what they have resulted, would do much to open the eyes of the profession to their often extremely unsatisfactory character.

Our President calls attention to a recent controversy as to whether the plan of a building or its elevation be the more important—makes the

more for good architecture. We shall do well to recall his words: "Our art is largely a matter of co-ordination, compromise, and compensation. Architecture is neither planning nor making fine elevation: but a combination of the two, and of much more besides."

When speaking of the rebuilding of London the Address recommends the consideration of projects for amending lines of thoroughfare well in advance of their realisation, and so that they should all form part of a well-conceived general scheme. This is a matter of enormous importance, and cannot, I should suppose, have too much thought and deliberation bestowed upon it. Most of you will remember Arthur Cawston's contribution to this subject. He is unhappily no longer in our midst; but his daring proposals should not be altogether lost sight of. His method was the one advocated by the President—the taking one comprehensive view of this gigantic subject, and making every improvement, however small, work up to and form part of a desired ideal.

We join with our President in feeling that, if our art is to flourish as we should wish it to do, it must be by unselfish co-operation; and that if our Institute is to be the power for good we would wish it to be, it must be by a thorough *esprit de corps* animating all its members.

We have all been most happy in listening to so thoroughly sound and thoughtful an Address, and I beg to propose that our most hearty thanks be given for it to our President.

MR. G. F. BODLEY, A.R.A. [F.], *Royal Gold Medallist*, said: Quite unexpectedly I have been asked to second this motion, which I do with very strong feelings, because the Address has been exhaustive and most interesting. I will but detain you a very few minutes, but the one idea I should like to bring before you is this—viz., that I hope in all our looking forwards to what I trust may be the great future of architecture, and in criticising and thinking of our practice at the present, we should cast our eyes back and meditate on those great days of art, the Greek and the Roman and our Gothic, and think of that marvellous thing which to my mind is true, that in the great days of art there was not anything made that was not beautiful. If you dig up in your

garden any common utensil, any vessel of a shape you have never seen before, you may be certain that you will find it beautiful—you will find it instinct with expression, the expression of life. And it is that which makes our art great. I hope that in all our thinking of present art, and of the future, we shall constantly hark back to those great days of art which were so impressive.

I hope I am not betraying any secrets of our Council if I say that to-day we were taking steps—it came before us before although it was referred to a future meeting—to report upon a rumour, and more than a rumour I am afraid, of an alteration to the steps of St. Martin's Church at Charing Cross. It may seem a detail to many, but I think it is an important matter. As one has passed those steps one has often felt, though I have not expressed it myself before, as if one was in Rome: the steps were all right—perfectly right, and with that church above, which has, of course, a character of its own, the steps were so beautiful; and it is proposed now to lump them up equally step by step and to leave out the landing in the centre. Now to my mind the great beauty of those steps depends on that landing in the midst. More than twenty years ago William Butterfield, who has so recently left us, called upon me and asked me to represent to the Board of Works the strong objections that prevailed against the alteration of these very steps. I did so, and expressed

my own feelings on the matter as well, and I believe it was partly owing to that action that the proposed alteration was stopped. I hope it will never take place.

MR. E. R. ROBSON [*F.*] asked leave to express the hope that the Royal Institute of British Architects would take some very strong line against the alteration of the steps of St. Martin's referred to by Mr. Bodley. Twenty years ago, when he was in the office of the engineer of the Metropolitan Board of Works, and they were carrying out the crossing at Charing Cross, there was a proposal to interfere with the steps, and he protested strongly, and said they might as well pull the portico down. He hoped the Institute would take up a strong position.

MR. F. C. PENROSE, F.R.S., LL.D. (*Past President, Royal Gold Medallist*), observed that it would be a most fatal thing to alter those steps. He had strongly deprecated the proposal when it was mooted twenty years ago, and had set forth the objections to the alteration in a letter to *The Times*. Happily it was stopped for the time.

THE PRESIDENT, in acknowledging the vote of thanks, said that the question of the alteration of the steps of St. Martin's had come before the Council at their meeting that day, and would be further considered by them next Monday, when they would probably be in a position to represent their views to the County Council on the matter.

## THE HIGHER EDUCATION OF ARCHITECTS.

By ARTHUR CATES [*F.*].

### I. THE SCHOOL OF ARCHITECTURE, COLUMBIA UNIVERSITY, NEW YORK CITY.

IN his letter of the 21st September 1900, printed on pp. 502, 503 of the JOURNAL, Vol. VII., Mr. T. Bailey Saunders, who was Secretary to the Statutory Commission on the University of London, writes: "When an efficient school for the study of architecture arises in London it is hardly likely to be ignored by a University anxious to promote the interest of all branches of science and learning."

The statement implied in this sentence, that no efficient school for the study of architecture exists in London, cannot be denied or questioned; it therefore becomes incumbent on those who desire to see University recognition obtained for the education of architects, in the profession and in the art, to ascertain and to establish what such course of education should be, and then to endeavour so to influence the Board of Studies of the University, and the authorities of colleges recognised as schools of the University, that courses of instruction may be arranged providing

the systematic education which is so urgently needed.

In this Journal, Vol. VII., pp. 394-7, an article on "Architectural Education in the United States" summarised in general terms the system adopted in the leading universities and institutes of that country, to promote the study of architecture. Of these, Columbia University, Cornell University, the Massachusetts Institute of Technology, and Harvard University are each in their special forms particularly deserving of consideration here. In France the *Ecole Spéciale d'Architecture* in Paris, conducted by M. Emile Trélat, may afford many valuable suggestions for a carefully arranged course of study; while in Germany the architectural department of the great Technical University at Charlottenburg, Berlin, which has absorbed the *Bau-Akademie* of Schinkel and Stüler, and is particularly mentioned in Mr. Bailey Saunders's letter, cannot be overlooked.

Probably the most comprehensive and carefully



organised system of study as yet arrived at, is the course of instruction of the School of Architecture in Columbia University, arranged by Professor William R. Ware [*Hon. Corr. M.*] as the result of many years' experience and great devotion to promoting the interests of architecture. The particulars hereafter given have been gathered from the publications issued by the University, and have been condensed and arranged so as to be as useful as possible for the object in view, and completely inform the profession, the authorities of educational establishments, and the public, of the perfect organisation of education there provided.

The concluding paragraph of the article in the JOURNAL referred to above, expressing the American view of the high importance of a liberal course of study as introductory to a more scientific or professional career, is of great importance, and should find an echo here in the minds of some few at least who may have the opportunity of impressing similar views on those intending to enter the profession, who, by position, means, or attainments, may be fitting subjects for such higher education.

The School of Architecture is a department of the University under the direction of the Faculty of Applied Science, but it will be seen that this apparent limitation does not in any way exclude or limit the study of architectural art, which takes a very prominent position in the curriculum.

The staff of the School of Architecture comprises: the Professor of Architecture, two adjunct Professors of Architecture, a Curator and Lecturer in Architecture, an Instructor in Architectural Engineering, an Instructor in Architectural Drawing, a Tutor in Architectural Construction, a Lecturer in Architectural Design, and an Assistant in Architectural Design: in all nine officers of the Architectural Department.

Instruction in the School of Architecture is also given by officers of other departments—viz. the Professors of Chemistry, of Physics, of Mining, of Analytical Chemistry and Assaying, of Mineralogy, of Geology, Adjunct of Mining, of Electrical Engineering, of Civil Engineering, of Mechanics, the Instructors in Civil Engineering, and in Chemical Philosophy and Chemical Physics, the Tutor in Civil Engineering, and the Assistant in Mineralogy: in all fourteen professors, and others of other departments, bringing up the total number of professors and instructors to twenty-three.

The principles of the Method of Instruction may be stated generally as follows:—

1. *History.*—The first year's course upon Egyptian, Assyrian, Persian, Greek, and Roman Architecture is a series of illustrated lectures.

The Architecture of the Middle Ages and that of the Renaissance and its more modern derivatives are then taken up in alternate years. During the first half of the year the ground is covered by a course of lectures; and it is reviewed during the second half of the year, the class pre-

paring a series of reports with illustrative drawings, followed by exercises in historical design. Under the name of Archaeology, second-year men read an illustrative text-book in French; the third-year men in German.

The instruction in ornament extends through the first three years, accompanying and illustrating the studies in Ancient, Mediæval, and Modern Architecture. It comprises the study of the decorative details of the different architectural styles, especially the decorative arts employed in buildings, the materials and processes employed in these arts, and the theory of æsthetics in form and colour.

2. *Drawing and Design.*—The instruction in drawing and design includes exercises in the ordinary processes of draughtsmanship, the use of pencil and pen, brushes and colour, and sketching. The examples of the commonplaces of architectural form are accompanied by lectures upon the elements of architecture, in which the forms and proportions of the Orders and of details are set forth, and the best methods of drawing them explained. These are supplemented by courses on projections, shades and shadows, perspective, descriptive geometry, and stereotomy. Problems in design from given data, of gradually increasing difficulty, are set in the first, second, and third years.

A certain amount of drawing, or its equivalent, is required of each student during the summer vacation under the name of Memoir and Summer Work.

3. *Architectural Engineering.*—During the first three years the scientific study of construction is taken up and carried as far as is necessary for an intelligent understanding of the engineering problems that occur in ordinary structures; analytical geometry, the calculus, mechanics, and engineering receive consecutive treatment. The principles of statics and of the strength and resistance of materials in their application to buildings are taught both graphically and analytically, and are illustrated by practical examples.

4. *Specifications.*—This comprises working drawings, architectural practice, and the materials and processes employed in building operations, carpentry, masonry, and iron work being taken up in successive years. A model specification is prepared, read, and explained to the class, a portion at a time, and illustrated by diagrams and working drawings. At the end of the year the students make a design embodying the substance of their studies.

*Building Materials, &c.*—There is a parallel course of lectures, treating of the origin, history, geology, chemistry, botany, mode of manufacture, and practical uses of the various materials and apparatus used in buildings; also on ventilation and heating, the drainage of buildings, the disposal of household refuse, and other branches of sanitary engineering.

5. *Reading and Writing*.—All the classes give a certain amount of time to reporting the substance of books, or of lectures, or the results of independent investigations, thus affording practice in both reading and writing.

6. *The Fourth Year*.—The professional and scientific studies are virtually completed in the first three years; the fourth-year work partakes of the nature of post-graduate study: the year is spent, at the option of the students, in the study either of history and design, or of construction and practice.

7. *University Courses*.—The two courses in History and Design, and in Engineering and Practice, are identical with the fourth-year's courses, and offer to graduates of this school, and to graduates of other schools and colleges who are qualified to pursue them, an opportunity for advanced study. Draughtsmen in offices who have had three or four years' practical experience are generally qualified to enter the courses in history and design.

8. *Fellowships*.—There are two Fellowships attached to the school: the "Columbia Fellowship in Architecture," open to all graduates of the department less than thirty years of age; awarded in even-numbered years for foreign study and travel, and of the value of \$1,800, or £260. The "McKim Fellowship," awarded in uneven-numbered years for the like purposes, and of the value of \$2,000, or £400. The holder of this Fellowship is required to remain abroad two years, ten months of which he must spend as a student of the *American School of Architecture in Rome*.

9. *Equipment*.—The equipment of the school consists of about 15,000 photographs and 900 books, the gift of Mr. F. A. Schermerhorn, a classified library of prints and plates, the Avery Architectural Library, of about 10,000 volumes; \* a collection of manuscript drawings from the *Ecole des Beaux-Arts*, a collection of casts of architectural details, building stones, tools and materials, and about 5,000 lantern slides of architectural subjects. The students have also the privilege of using the fine General Library of the University of about 250,000 volumes and the Willard collection of architectural casts in the Metropolitan Museum.

#### COURSE OF INSTRUCTION:

LEADING TO THE DEGREE OF BACHELOR OF SCIENCE.

##### *First Year.*

*Architectural Engineering*: Analytical geometry; the differential and integral calculus.

*Ancient Architectural History*: Reber's "History of Ancient Art."

*History of Ancient Ornament*: The decorative forms of Egyptian, Assyrian, Greek, and Roman Art.

*Specifications*: Wood-work, carpentry and joinery, hardware, painting, glazing, roofing; slow-burning construction; heating and ventilation; a model specification.

*Building Materials*: Growth and preservation of wood; paints; glass.

*Projections, Intersections, and Shades and Shadows* (in first half-year).

*Elements of Architecture*: Mouldings; the Orders, features, arches and arcades, doors, windows, roofs, vaults, domes (in second half-year).

*Architectural Essays*:

*Elementary Design*: Problems in design; plans, elevations, and sections.

*Historical Drawing*: In connection with ancient history.

*Drawing, Architectural and Freehand*: \* Architectural drawing with brush, pencil, and pen. Freehand drawing with pencil, pen and brush; sketching and drawing of ornaments and the figure from lithographs, photographs, and casts; water-colours (this course continues throughout the four years).

*Surveying*: The theory of surveying; pacing surveys, contouring and levelling; construction, use and adjustment of instruments, &c. (in second half-year—optional).

##### *Summer Vacation.*

*Surveying*: Field and office work, chaining and ranging, adjustment of instruments; azimuth and repetitive traverse, &c. (optional).

*Summer Work*: Historical memoir, sketches and drawings.

##### *Second Year.*

*Perspective*: Eight lectures in first half-year.

*Architectural Engineering*: Analytical mechanics, statics, elementary dynamics.

*Modern Architectural History*: The Renaissance, Modern revivals. Oriental and American architecture, with reading of a French text-book in one class, and of a German text-book in another. Research in library and drawing-room.

*History of Modern Ornament*: Renaissance, oriental and modern ornament.

*Archæology, French*: Text-books — Corroyer, "L'Architecture Gothique"; Palustre, "L'Architecture de la Renaissance."

*Theory of Colour*: The theory of colour (in first half-year).

*Composition*: Planning, composition and style (in second half-year).

*Specifications*: Iron work; steel and iron construction, joints, framing and bracing, plumbing (a model specification).

*Building Materials*: Metals, fire-proofing.

\* Vide JOURNAL, Vol. VII., 1900, p. 396.

\* The time appropriated to this subject exceeds that given to all the other preceding subjects collectively.

*Architectural Essays:*

*Design Problems:* Problems involving the use of the Orders (in first half-year).

*Historical Designs:* Exercises in historical design (in second half-year).

*Drawing, Freehand:* In connection with modern architectural history.

*Summer Vacation.*

*Surveying:* Topographical surveys; city surveys; contour sketching; field and office work (optional).

*Summer Work:* Historical memoir, sketches and drawings.

*Third Year.*

*Architectural Engineering:* Applied mechanics, foundations, retaining walls, walls, pillars, beams, trusses, arches, vaults, and domes.

*Medieval Architectural History:* Byzantine, Romanesque, Gothic. With reading of a French text-book by one class, and of a German text-book by another; reports and criticisms, and research in library and drawing-room.

*History of Medieval Ornament:* Byzantine and Gothic ornament.

*Archæology:* German Text-books—Hauser, "Styl-lehre des Mittelalters"; Hauser, "Styl-lehre der Renaissance."

*Theory of Colour:* The theory of colour (in first half-year).

*Composition:* Planning, composition, and style (in second half-year).

*Specifications:* Masonry, stonework, brickwork, plastering, drainage, fire-proofing.

*Building Materials:* Building stones, artificial stones, cements, asphalt, terra-cotta; a model specification.

*Architectural Essays:*

*Design Problems:* Problems relating to planning and composition (in first half-year).

*Historical Design:* Exercises in historical study and design (in second half-year).

*Drawing, Freehand:* In connection with mediæval architectural history.

*Summer Vacation.*

*Memoir:* On some subjects assigned by the Professor of Architecture.

*Fourth Year.*

*Advanced Architectural History:* Reading and writing on special topics, with illustrative designs.

*Advanced Architectural Design:* Advanced problems in planning and composition.

*Advanced Architectural Engineering and Practice:* Practical examples in applied mechanics, treated both graphically and analytically; problems in constructive design; the study of building processes.

*Descriptive Geometry:* Stereotomy, stone cutting.

*Drawing:* figure, ornament, and water-colours.

*Theses:* Original design and discussion.

It being most important that, in order to derive full advantage from so completely organised a course of study, the student should have had a thorough preliminary education, and should have learnt how to learn, this satisfactory standard of education is secured from those desiring to take the full course of the School of Architecture by the requirements of the Entrance Examination. Candidates for admission must pass satisfactorily in the eight following subjects, viz.:—

*Mathematics:* Arithmetic, the metric and ordinary systems of weights and measures, algebra to quadratic equations, geometry, plane trigonometry.

*Physics:* The equivalent of Hall and Bergen's text-book of Physics, a laboratory course of at least forty experiments.

*Chemistry:* The non-metallic elements and their important compounds with each other. A laboratory course of at least forty experiments.

*English:* Reading and composition, evidence of a general knowledge of the subject-matter of prescribed books, and of the lives of their authors, and the subject-matter, literary form, and grammatical and logical structure of certain prescribed books.

*French:* The elements of French grammar; the ability to read easy French.

*German:* The elements of German grammar; the ability to read easy German.

*History:* The equivalent of Johnston's "History of the United States."

*Freehand Drawing:* The ability to draw correctly any simple geometrical figure from dictation, to enlarge or reduce from a copy in outline, an anthemion, an acanthus leaf, a scroll ornament, or some similar ornament.

The Matriculation fee is \$5, or £1; the annual tuition fee for the full course is \$200, or £40, payable one half on the first day of each half-year.

Students intending to enter the School of Architecture are recommended to take advantage of the opportunities offered in Columbia College, the undergraduate department of the University, for the reason that architects, as professional men, need the liberal training offered by a collegiate course quite as much as do lawyers, physicians, or clergymen. Experience has shown that those who have taken a liberal course of study in the past, and have enjoyed the advantages of such an education before beginning their technical studies, have attained a much higher standing in the profession, have exercised greater influence in the community, and have been much more useful men, than those who have relied upon a purely scientific or professional course of study.



9, CONDUIT STREET, LONDON, W., 10th Nov. 1900.

### CHRONICLE.

#### Presentation of Professor Aitchison's Portrait.

The Opening Meeting, at which there was a good attendance of members and their friends, was made the occasion of the presentation to the Institute of a portrait of Professor Aitchison, R.A., President 1896-99. The portrait, the work of Sir L. Alma-Tadema, R.A., had been subscribed for by members, and was formally presented on their behalf by Mr. Aston Webb, A.R.A.

Mr. ASTON WEBB said: Mr. President, it is a very interesting matter which leads me to intervene between your audience and your Address; it is none other than to ask you on behalf of the subscribers to accept for the Institute the portrait of your predecessor and our Past-President, Professor George Aitchison, Royal Academician, Royal Gold Medallist, and Professor of Architecture at the Royal Academy, the portrait being painted by Sir Lawrence Alma-Tadema, Royal Academician. [*The portrait was here unveiled, and greeted with acclamation.*] Lord Beaconsfield, in his novel *Tancred*, looking about for a suggestion for the improvement of architecture, thought it would be an excellent thing if an architect were shot! We have never seen our way to carry out that suggestion, but since about that time we have always taken care that our Past Presidents should be *hung*! Whether the improvement of architecture can be attributed to that I do not know, but we have to ask you, Sir, to add this magnificent portrait to the *suspended* Past Presidents who hang round this room. The name of our Past President is such a household word amongst us, and his work has been done and his life has been lived so much amongst us, that it is scarcely necessary for me to say much about him. We all know the delicacy and the refinement of his work, as shown in his Assurance Offices in Pall Mall, as shown in the Founders' Hall in the City, and in Lord Leighton's house, and in many others; we know also his power of colour and his sense of colour which is shown in many houses, notably in Lord Leconfield's, in Sir Wilfrid Lawson's, in a house in Berkeley Square,

and last, but not least, in his exquisite decoration recently completed of a chapel in the great Oratory at Brompton; we know well, too, the great antiquarian and archaeological knowledge that Professor Aitchison possesses. He has shown this in his lectures at the Royal Academy, in his papers and addresses given to us here, which have been none the less acceptable because of the delightful humour and pleasantry he has imparted to them. There is also another side of Professor Aitchison's career which has not perhaps often been mentioned, but which he has equal reason to be proud of, and that is, that with all these high architectural qualities, he has been also for a great many years a most excellent and indefatigable district surveyor. I cannot help thinking that the combination of those two qualities has been a most useful one to the profession to which he belongs. We are, perhaps, a little apt to go by the swing of the pendulum: at one time to think it must be all art, and at another that it must be all practice; whereas we must all feel that it is the combination of both that makes the successful architect. It is of the greatest importance that the district surveyors of London should be men of the highest attainments and men of position, and it must have been a great assistance to architects in his district to have had a man like Professor Aitchison working amongst them. It has never fallen to my lot to have work in his district, but those who have tell me that he devotes the same care and attention to work of that sort that he does to more strictly architectural work, and that he thinks as carefully of carrying out the Building Acts properly as of decorating an ecclesiastical fane. Sir, I am glad to think that the expression of thanks to Sir Lawrence Alma-Tadema for this magnificent portrait will fall properly to your hands, but I am sure that the subscribers would wish me to express to Sir Lawrence on their behalf their great appreciation of this most magnificent picture that he has painted for them. They would also like me to express to him their appreciation of the time and skill he has devoted to it, as well as of his kindness in undertaking it, and their very great obligation to him for accepting an honorarium which we all know full well represents in no possible respect the value of this magnificent picture. We are fortunate in this Institute in having had many distinguished painters to paint our Past Presidents. Sir Lawrence Alma-Tadema himself, who has always been a good friend to us, has already painted one, John Whichecord, which hangs in this room. Then we have a most refined and exquisite work of Cockerell by Boxall; we have a very powerful Horace Jones by Frank Holl; we have a splendid Waterhouse by Orchardson; and we have a wonderful Penrose by Sargent. This portrait, therefore, will be in worthy company. I think anyone looking at the portrait will say *there* is the



man. Someone has been telling a story—I do not know who—perhaps both, the painter and the sitter; and one can fancy in years to come as two members of the Institute go round this room and look at these portraits, one of them will say to the other: "That Aitchison must have been a genial President!" and the other will say "Yes, and what a painter Tadema must have been!" Sir, I say therefore, on behalf of the subscribers, that we think we are handing over to you for the Institute a great possession—one which we hope will remain to brighten and illuminate these dull walls of ours for years and years to come.

THE PRESIDENT.—Mr. Webb, and Gentlemen who have been instrumental in obtaining for us this beautiful work of art, I thank you heartily for the magnificent present you have made to the Institute; and on behalf of the Institute I accept it with heartfelt pleasure. Our thanks are not only due to you, but also to our friend Sir Lawrence Alma-Tadema, who has been willing to turn his genius to painting this splendid portrait of his old friend George Aitchison. It is not only the fact that he has painted the picture which calls for our gratitude, but that he has painted it in such a wonderful way; because in the future when we look at this picture we shall all feel how vividly it speaks to us of the learned scholar, the eminent architect, the genial friend, and the kindest-hearted President that the Institute has ever possessed. I think, Gentlemen, that after what Mr. Webb has said I need not refer to Professor Aitchison's qualifications for the honour of the Presidentship or of having his portrait presented to the Institute; so many of us here have known him from our earliest days. From the first meeting that I attended at the Institute I remember Mr. Aitchison as one of the most interesting figures here. He had always something scholarly to say, and he always said it in the happiest manner, generally with some touch of humour—some expression of wit or wisdom culled from an old writer or classic work. With regard to the painter, our friend Sir Lawrence, it is only adding one more to the many acts of kindness he has shown to this Institute in painting this picture for us. I can only say, Gentlemen, that I thank you for having been the means of presenting this magnificent work—one of the finest that we have ever had, or are ever likely to have.

The President then called for a vote of thanks to Sir L. Alma-Tadema, which was accorded by acclamation.

SIR LAWRENCE ALMA-TADEMA, R.A. [*H.A.*].—Mr. President, Ladies and Gentlemen, it was indeed a happy moment for me last year when your President came and asked me to paint the portrait of his predecessor. What can be more enviable for an artist than to paint the portrait of a dear friend for a dear friend, and to meet with such success as I have

found to-night? Professor Aitchison is a dear friend of mine of long standing. I remember his dinner parties in Tower Hill and his evening parties of dates far back. He was always the same—the kindly, genial friend, and that is one of his greatest qualities. If you meet him at any time he always greets you in the same cheery fashion and has ever the same pleasant smile for you. As for the friend for whom I painted it, I hope you will allow me to have the pride of calling the Royal Institute of British Architects my friend. You always receive me in such a kind way that the only thing that remains for me is to assure you of my best thanks.

#### The Statutory Examinations.

At the General Meeting last Monday the results were announced of the Examinations held by the Institute of candidates seeking certificates of competency to act as District Surveyors under the London Building Act, or as Building Surveyors under Local Authorities. The Examinations took place on the 25th and 26th October, four candidates attending—two for office under the Building Act, and two for office under Local Authorities. The former only were successful—viz.:

HERBERT ALFRED LEGG [*A.*], of Christ's Hospital, E.C.

RICHARD DOMINIC HANSOM, of 8 College Gardens, Dulwich.

Both gentlemen have been granted by the Council certificates of competency to act as District Surveyors under the London Building Act.

#### Obituary.

The President, in opening the proceedings on Monday, referred in terms of regret to the losses which had befallen the Institute since their last meeting by the death of several members, dwelling especially on the most recent, that of Mr. William Young, who died suddenly last week, and at whose funeral on Monday the Institute was represented by Mr. John Belcher [*F.*], A.R.A. Mr. William Young, the President said, had had a large practice in the country, and an extensive connection amongst the nobility and gentry. He had built houses for Lord Cadogan, Lord Feversham, the Earl of Wemyss, and Lord Iveagh, and was one of the two architects selected for the new Government Office. In the prime of life as he seemed to be, they naturally expected to see him carry out to completion the new buildings for the War Office. Providence, however, had seen fit to call him away, and they all regretted his death greatly. A notice of his career will appear in an early number of the JOURNAL, written by Mr. Brydon, a personal and intimate friend of his for many years. On the motion of the President, the Meeting passed a vote of sympathy and con-

dolence with Mr. Young's widow and family on their bereavement.

The President also referred to another serious loss—viz., that of the Hon. Secretary R.I.B.A. for the Colony of Victoria, Mr. Lloyd Tayler, a notice of whose death appeared in the *JOURNAL* for September last.

The deaths were also announced of Mr. Joseph Goddard [F.], of Leicester, elected in 1871, and Mr. Charles Henry Driver, elected *Associate* in 1867, and *Fellow* in 1872.

#### The British School at Athens.

The managing committee of the British School at Athens, in their report for the session 1899–1900, state that the only excavations undertaken by the school this session were those in Crete. Mr. Hogarth has worked with great success on the site of the town of Knossos, and later in the cave at Psychro, which has been hitherto identified—as it now appears, with reason—with the Dictæan Cave. At Knossos, although a careful and systematic probing of the whole surface of the hill did not, as Mr. Hogarth anticipated, reveal the earliest cemeteries, yet the discoveries made were such as to justify amply the labour and expense of the undertaking. A series of primitive houses were found to contain masses of pre-Mycenæan and Mycenæan pottery. Many of the vases of the ware known as “Kamaraes” were unique in shape and ornament, and represent a great advance on previous knowledge. Further evidence of the existence of Pillar worship in the period of Mycenæan culture was also forthcoming. Good Mycenæan painted vases and objects in bronze were found in some of the chambers; and later two unroofed graves in a cemetery of late Mycenæan and early Geometric period yielded many vases, as well as objects in gold, bronze, iron, and paste, unlike anything previously found. The excavation of the Dictæan Cave in May was rewarded by remarkable discoveries. Not only was there in the upper part of the cave abundant evidence of its sacrificial use, in the form of votive objects ranging from the late Kamaraes epoch to the later Geometric, but in the lowest depths of the cavern, where a subterranean pool extends among stalactite formations, the water-borne earth was found to be full of bronze statuettes, implements, weapons, gems, and articles of personal adornment, while even the natural niches in the stalactite formations were in many cases stocked with votive axes, blades, needles, and so forth. “The frequent occurrence of the double Carian axe,” writes Mr. Hogarth, “proves that we have here to do with the Cretan Zeus of the Labrys, and no question remains that in the altar and Temenos, the votive niches, the 700 bronze objects, the multitude of vases (nearly 600 unused cups of one type alone were found), the libation tables in

stone, the implements in bone and iron, we have abundant evidence as to the cult practised in one of the earliest and most holy of Cretan sanctuaries.” The work will be continued in the coming session.

Reference is made to the brilliant discoveries made by Mr. Arthur Evans, working with the aid of the Cretan Exploration Fund, on another part of the site of Knossos, where he was fortunate enough to light upon the remains of a great prehistoric palace which it does not seem fanciful to connect with the name of Minos. The most remarkable finds were a series of wall-paintings which are practically unique in the history of early Ægean art, and upwards of 1,000 inscribed tablets, in various forms of script, partly hieroglyphic and partly in signs of an alphabetic character, which form a most important addition to the seals previously found by Mr. Evans in other parts of the island, and cannot fail to throw welcome light upon the early history of writing. In this work Mr. Evans has been assisted by a former student, Mr. Duncan Mackenzie, as well as by the school architect, Mr. Fyfe.

The monograph on St. Luke's Monastery at Stiris in Phocis, which represents the first instalment of the valuable studies on Byzantine architecture in Greece made some years ago by two students of the school, Mr. R. W. Schultz and Mr. Sidney Barnsley, will shortly be published by Messrs. Macmillan & Co. The cost of the plates has been met by a generous contribution from one of the trustees of the school, Dr. Edwin Freshfield.

Mr. D. G. Hogarth, Director of the School since 1897, is succeeded by Mr. R. Carr Bosanquet.

It is satisfactory to note that the Government has renewed its grant to the School of £500 per annum for a further period of five years.

#### The Proposed British School at Rome.

With regard to the project for establishing a British School at Rome, the committee of the British School at Athens report that considerable progress has been made in drafting a scheme for the school at Rome, and an attempt was made privately to raise funds to enable it to be started this autumn on however small a scale, but the effort has met with only limited success. In spite of this discouragement a very competent Director has been provisionally appointed in the person of Mr. Gordon Rushforth, of Oriel College, Oxford, who knows Rome thoroughly and has shown expert knowledge alike in the field of Latin epigraphy and of Italian art.

Mr. Rushforth, it is stated, will probably go to Rome before Christmas, prepared to direct the studies of such students as may present themselves, and it is hoped that in the course of the next few months it may be found possible to raise, whether by donations or annual sub-

scriptions, sufficient funds to give the experiment a fair trial.

#### National Registration of Plumbers.

The recent Conference held in Birmingham under the auspices of the Plumbers' Company, in furtherance of the scheme for the National Registration of Plumbers, passed the following resolutions:—

On the proposition of the Chairman, Mr. Robert Crawford, seconded by Dr. Alfred Hill,

"That in the opinion of this Conference, representing the Public Health and Water Authorities and the Master and Operative Plumbers of Great Britain and Ireland, it is desirable, and would be a great public advantage, if a measure should be passed through Parliament with the object of protecting the public from the results of bad and incompetent workmanship, and securing the efficiency and responsibility of plumbers through a system of registration of the qualified Masters and Operatives; and that it is the duty of the Government, acting in the public interest, to carry through a measure with this object."

On the proposition of Dr. Williams (Plymouth), seconded by Baillie Dick (Glasgow),

"That twelve representatives of the District Councils be appointed to act in conjunction with the Company in approaching the Local Government Board for the purpose of framing a scheme for a Plumbers' Registration Bill, and taking such steps as they may deem necessary for such legislation."

On the proposition of Professor Matthew Hay, Aberdeen, seconded by Dr. Bostock Hill, Birmingham,

"That this Conference approves of the establishment of two grades of registration, one for operative plumbers, in which the examinations would be essentially a test of workmanship and an oral examination substituted for the present written examination; and the other requiring a higher standard of technical knowledge for master plumbers, inspectors, and plumbers occupying similar positions; and that it be remitted to the Company and the representatives of the Conference already appointed to prepare a scheme under this Resolution, including the question of fees, and after submitting it to the District Councils for their opinion, and finally adjusting it, to put the scheme into operation."

#### Architects' Benevolent Society.

The Honorary Treasurer of the Architects' Benevolent Society has received the following contributions in response to the Appeal issued in June by the President and Honorary Secretary:—

	Donations.			Subscriptions.		
	£	s.	d.	£	s.	d.
*Adams: P. H.				2	2	0
*Aitchison: Professor G.	1	1	0			
Ambler: L.	1	1	0			
*Anderson: J. Macvicar	10	10	0	3	3	0
*Ashbridge: Arthur	5	5	0			
Atkins: N. H.				1	1	0
Atkinson: T. D.				1	1	0
Bailey: T. J.	3	0	0	1	11	6
Bartlett: S. F.	10	10	0			
Beckett: George F.				1	0	0
Blanc: H. J., R.S.A.				1	0	0
Bowyer: Edmund M.				0	10	6

	Donations.			Subscriptions.		
	£	s.	d.	£	s.	d.
Brameld & Smith, Messrs.				1	1	0
*Caroe: W. D.	2	2	0			
Clay: Felix				3	3	0
Cockrill: J. W.				0	10	6
Collins: E. G.				0	10	0
*Cooke: W. G.				0	5	0
Craig: Vincent				0	10	0
Crawford: A. R.	0	10	0			
Davies: G. Humphreys.				1	1	0
Davies: D.	0	5	0			
Deakin: A. B., & W. Scott, Messrs.				1	1	0
*Devon and Exeter Architectural Society				1	1	0
Dick: R. Burns				1	1	0
Dinwiddy: T.	21	0	0			
*Drury: E. Dru	1	1	0			
*Dunch: Charles	2	2	0			
Dyball: H.	1	1	0			
Farrall: Thomas	1	1	0	1	1	0
Fawcett: W. M., M.A.	20	0	0			
Ferguson: C. J.	1	1	0	1	1	0
Graddon: H. T.				2	2	0
Grant: Wm. L.				1	1	0
Grayson: H.				0	10	6
Green: Arthur	10	10	0	10	10	0
Guy: A. L.				1	1	0
*Hall: Edwin T.				1	1	0
Haslehurst: E.				1	1	0
Hayward: Arthur B.				1	1	0
Heazell: W. A. & Son, Messrs.				1	1	0
*Hills: Osborn C.	2	2	0			
Hoare & Wheeler: Messrs.				2	2	0
Hoffmann: P.	5	5	0			
*Hooper: T. R.	1	1	0			
Hopkins: W. B.				1	1	0
Hubbard: George				1	1	0
Jacob: Louis	1	1	0	0	10	6
Kelsey & Head, Messrs.	2	2	0			
Kerr: Robert H.	2	2	0			
Keynes: J. A. J.				1	1	0
Knight: Samuel				1	1	0
Knightley: Thos. E.				2	2	0
Lawrence: Benj.				1	1	0
Lucas: R. McD.				1	1	0
*Martin: G. D.	1	1	0			
Menkin: F.				1	1	0
*Monson: E.	5	5	0			
per Monson: E.						
Burt & Potts, Messrs.				2	2	0
Edwards: J. C.				1	1	0
Fenning & Co., Messrs.				1	1	0
Hayward Bros. & Eckstein, Messrs.	1	1	0			
Leggott: W. & R., Messrs.				1	1	0
*Nash: W. Hilton	5	5	0			
Newman: James				1	1	0
Oatley: G. H.				1	1	0
*Pain: Wm.	0	5	0	2	2	0
Paterson: A. N., M.A.				0	10	6
Pearson: F. Loughborough				2	2	0
*Perry: J. Tavenor				1	1	0
Ransome: James				0	10	6
Reavell: Geo. junr.				0	10	6
Rhind: J. R.				0	5	0
Rochester: Charles D.				1	1	0
Ryan: W. P.				1	1	0
Scrymgeour: W. H.				2	2	0
*Searles-Wood: H. D.	1	1	0			
*Shearman: E. C.				1	1	0
Smith: J. R.	1	1	0			

	Donations.			Subscriptions.		
	£	s.	d.	£	s.	d.
*Snell: A. Saxon . . . . .	21	0	0			
Snell: Henry J. . . . .				2	2	0
Spiers: W. L. . . . .				1	1	0
Stewart: Wm. . . . .	1	1	0	1	1	0
Stott: Sidney. . . . .				5	5	0
Street: E. . . . .				2	2	0
Stevens: E. J. . . . .				1	1	0
Sugden: H. Townley . . . . .				2	2	0
Sulley: Henry . . . . .				1	1	0
Tanner: Henry . . . . .				1	1	0
Ward: W. H. . . . .				0	10	6
Waymouth: George . . . . .				1	1	0
*Wigglesworth: H. H. . . . .	2	2	0			
Williams: W. W. . . . .	5	0	0	1	1	0
Wilkinson: R. Stark . . . . .				1	0	0
Willink & Thicknesse, Messrs. . . . .				2	2	0
Wood: D. H. S. . . . .	2	2	0			
Woodard: J. T. . . . .				1	1	0
	£151	17	0	98	9	6

## Contributions received prior to the issue of the Appeal.

	Donations.			Subscriptions.		
	£	s.	d.	£	s.	d.
Anderson: H. L. . . . .	10	10	0	1	1	0
Boardman: E. T. . . . .				1	1	0
*Brydon: J. M. . . . .	2	2	0			
Humphreys: G. A. . . . .	1	1	0			
*Ingelow: B. . . . .	2	2	0			
*Inskipp: G. . . . .	5	5	0			
*King: C. R. Baker . . . . .	1	1	0			
Parry: W. Kaye, M.A. . . . .				1	1	0
Slater: John, B.A. . . . .				2	2	0
Smith: Albert E. . . . .	2	2	0			
*Society of Architects . . . . .	2	2	0			
Taylor: Sir John, K.C.B. . . . .				1	1	0
*Vaughan: C. Evans . . . . .	2	2	0			
	£28	7	0	6	6	0

\* Denotes contributions in addition to donations or subscriptions formerly given.

## The Work of Inigo Jones.

Since the issue of the Sessional Programme, the Art Committee have arranged to give a Paper on the above subject instead of on "The Work of Sir Charles Barry" as first announced. The Paper will be read on the 22nd April.

## MINUTES. I.

At the First General Meeting (Ordinary) of the Session 1900-1901, held Monday, 5th November 1900, at 8 p.m., Mr. William Emerson, *President*, in the Chair, with 36 Fellows (including 18 members of the Council), 24 Associates, and numerous visitors, the Minutes of the Meeting held Monday 18th June [p. 428, Vol. VII.] were taken as read and signed as correct.

The President having referred to the sudden demise of Mr. William Young, *Fellow*, moved, and it was thereupon RESOLVED, that the Institute do record its deep regret at the loss it has sustained by the death of Mr. William Young, *Fellow*, and that a letter expressive of the Institute's sympathy and condolence be sent to his widow and family.

The decease was also announced of the following Fellows:—Lloyd Tayler, of Melbourne, Victoria, elected 1875; Joseph Goddard, of Leicester, elected 1871; Charles Henry Driver, elected *Associate* 1867, *Fellow* 1872.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, and admitted by them to candidature, were recommended for election, viz.:—As FELLOWS, Louis Ambler (A. 1888); Thomas Phillips Figgis (A. 1889); Herbert George Ibberson (A. 1889); Edward Jeaffreson Jackson (Sydney, N.S.W.); Charles E. Mallows (Bedford); John William Simpson (A. 1882). As ASSOCIATES, Samuel Chesney (*Probationer* 1892, *Student* 1895, *Qualified* 1900) (Stourbridge); George Edward Clay (*Probationer* 1890, *Student* 1894, *Qualified* 1900) (Warrington, Lancs.); Charles Heaton Fitzwilliam Comyn (*Probationer* 1895, *Student* 1898, *Qualified* 1900); Harold Cooper (*Probationer* 1896, *Student* 1897, *Qualified* 1900) (Blackburn); Charles Archibald Daubney, P.A.S.I. (*Qualified* 1900, *Special Examination*); William Ernest Emerson (*Probationer* 1895, *Student* 1896, *Qualified* 1900); James Ernest Franck (*Probationer* 1893, *Student* 1897, *Qualified* 1900); Arthur Reginald Groome (*Probationer* 1893, *Student* 1896, *Qualified* 1900) (Manchester); Herbert Haines (*Probationer* 1893, *Student* 1895, *Qualified* 1900); Emanuel Vincent Harris (*Probationer* 1893, *Student* 1897, *Qualified* 1900); John Stanley Heath (*Probationer* 1895, *Student* 1897, *Qualified* 1900); William Bonner Hopkins (*Qualified* 1893); Percy Erskine Nobbs, M.A. Edin. (*Probationer* and *Student* 1897, *Qualified* 1900) (Edinburgh); Sidney Vincent North (*Qualified* 1900, *Special Examination*); Cyril Wontner Smith (*Probationer* 1893, *Student* 1897, *Qualified* 1900); William Herbert Swann (*Probationer* and *Student* 1899, *Qualified* 1900); Alexander Symon (*Probationer* 1898, *Student* 1899, *Qualified* 1900); Andrew Mitchell Torrance, Jun. (*Probationer* 1893, *Student* 1897, *Qualified* 1900); Robert Percival Sterling Twizell (*Probationer* 1897, *Student* 1898, *Qualified* 1900) (Newcastle-on-Tyne); Charles Edward Varndell (*Probationer* 1896, *Student* 1899, *Qualified* 1900); Clyde Francis Young (*Probationer* 1895, *Student* 1898, *Qualified* 1900). As HON. ASSOCIATE, Edmund William Smith, Member of the Royal Asiatic Society, Archaeological Surveyor to the Government of India, N.W. Provinces and Oudh Circle, and Curator of the Lucknow (Government) Museum, Oudh. As HON. CORRESPONDING MEMBERS, Joseph Antoine Bouvard, Director of the Architectural Works of the Paris Exhibition, 1900; L. C. Pedro D'Avila, Hon. Architect to the King of Portugal, Architect to the Government, Member of the Royal Academy of Fine Arts, Lisbon.

The results were announced of the Statutory Examinations held by the Institute on 25th and 26th October [page 21].

A subscription portrait of Professor Aitchison, R.A., *Past President*, painted by Sir L. Alma-Tadema, R.A., [H.A.], having been presented for the subscribers by Mr. Aston Webb, A.R.A. [F.], and accepted on behalf of the Institute by the President, a vote of thanks to the painter was carried by acclamation and briefly acknowledged.

The President having delivered the OPENING ADDRESS of the Session, a vote of thanks, moved by Mr. Alfred Waterhouse, R.A., LL.D. [F.], and seconded by Mr. G. F. Bodley, A.R.A. [F.], was passed to him by acclamation.

The proposed alteration of the steps of St. Martin's Church having been mentioned and strongly deprecated by various speakers, the President stated that the Council had the matter under consideration, and would shortly be in a position to represent their views to the London County Council.

The proceedings then closed, and the meeting separated at 10 p.m.



